DOCUMENT RESUME

ED 332 907 SO 021 259

AUTHOR Lane, Sarah; Turkovich, Marilyn
TITLE Los Dias de Los Muertos. The Days of the Dead. 1991 Edition.
INSTITUTION World Eagle, Inc., Wellesley, MA.
REPORT NO ISBN-0-930141-42-3
PUB DATE 91
NOTE 41p.
AVAILABLE FROM World Eagle, Inc., 64 Washburn Avenue, Wellesley, MA 02181.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Area Studies; *Cultural Activities; Cultural Education; *Death; Elementary Secondary Education; Foreign Countries; *Foreign Culture; *Holidays; Instructional Materials; Learning Activities; Multicultural Education; Social History; Social Studies
IDENTIFIERS Dia de los Muertos; *Mexico

ABSTRACT

The Dias de los Muertos is a celebration of Mexico that is a recognition of mortality, transience, and death, and a celebration of life, hope, and resurrection. This curriculum activity book begins with a general introduction to the festival followed by sections of explanations and activities intended to engage the learner in various aspects of the holiday. Each section begins with a brief reading that provides adequate information to complete the accompanying activity exercise. Most activities are complete in themselves and can be presented singly. The material can be used equally well by students working individually or in a group led by the teacher. An annotated bibliography and a general bibliography are included. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED332907

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

D. L. GIBSON

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

LOS DIAS DE LOS MUERTOS

THE DAYS OF THE DEAD

BEST COPY AVAILABLE

SO 021 259

LOS DIAS DE LOS MUERTOS
THE DAYS OF THE DEAD

Writers:
Sarah Lane
Marilyn Turkovich

Editor:
Peggy Mueller

Design:
Marilyn Turkovich

Cover: "Regreso a casa," ink on masonite by Nicolás de Jesús

Contributors:
Linda Bubolz Ashida
Nan Edwards
Dorothy Lane
Patricia Haneghan
Jennifer Sockman
Donna Treslo

© 1987
Associates in Multicultural and International Education
5633 North Kenmore Ave., #14
Chicago, Illinois 60660
First Printing 1987, Second Printing 1989

© 1991
World Eagle, Inc.
64 Washburn Ave.
Wellesley, MA 02181

All rights reserved.

ISBN: 0-930141-42-3

BEST COPY AVAILABLE

LOS DIAS DE LOS MUERTOS

THE DAYS OF THE DEAD

BEST COPY AVAILABLE

World Eagle, Inc.
Publishers of Social Studies Materials
64 Washburn Ave., Wellesley, Massachusetts 02181, U.S.A.

CONTENTS

5 **Foreword**
Format of This Book
How to Use This Book

6 **Acknowledgements**

7 **Días de los Muertos: An Introduction**

8 **Background Information and Activities**

8 Early Celebrations of the Dead
9 Death in Two Worlds

10 A Family Outing on El Día de los Muertos
11 Glossary for El Día de los Muertos

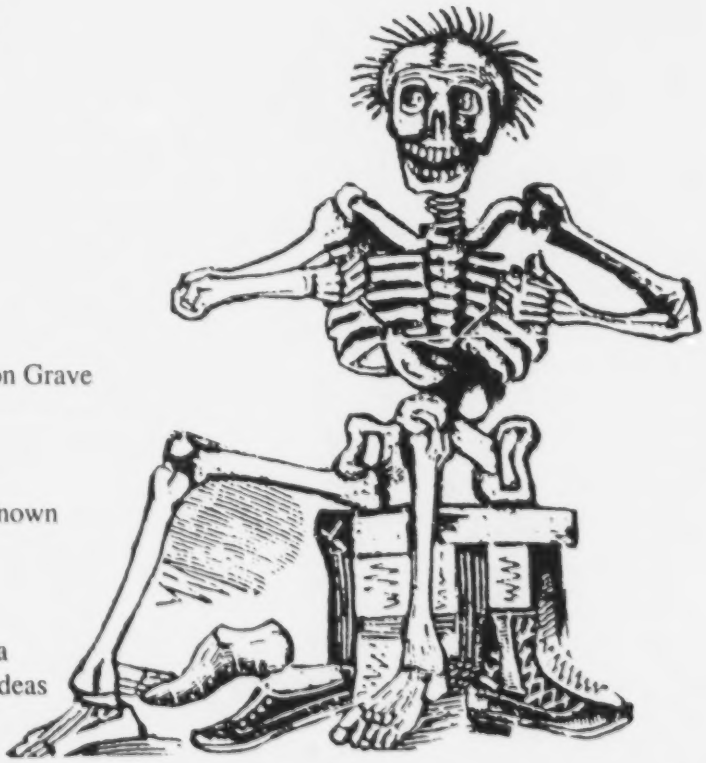
12 Regional Celebrations of the Dead
13 Celebrating the Same Event in Different Ways

14 El Esqueleto que Canta
15 Constructing El Esqueleto

16 Mascaras de los Muertos
17 Making the Mascara

18 Food of the Dead
18 Baking the Bread
19 Pan Dulce
20 Pan de Muertos

21 Calaveras
21 Introduction
22 Calaveras in a Common Grave
22 Kind Katharine
23 Marcialita
24 Calaveras and Satire
24 Calaveras We Have Known
25 Buffalo Bill
26 A Tyrant
27 Calaveras on the Job
27 Writing a Calavera
28 Expanding Your Ideas
29 Calaveras and Irony



BEST COPY AVAILABLE

30 Making it Ironic
31 Making a Point

33 Posada: Artist of the Dead
33 Equality in the Grave
35 In Posada's Shoes

38 **ANNOTATED BIBLIOGRAPHY**
39 **GENERAL BIBLIOGRAPHY**

BEST COPY AVAILABLE

FOREWORD

The *Día de los Muertos* celebration is very complex. It combines the solemnity of a holy day with the spirit of a national independence day and the humor of an enormous party. It is a recognition of mortality, transience, and death and a celebration of life, hope, and resurrection.

The roots of the holiday run deep in Mexico. Today the celebration binds the strong native culture that existed in Mexico prior to the arrival of the Spanish conquistadors with the Catholic tradition these explorers brought with them. It is still characterized by as much popular participation as it was hundreds of years ago.

Although the holiday is commonly known as *"El Día de los Muertos"* or *"Día de los Muertos,"* it is referred to here most often as *"Los Días de los Muertos"* because the actual celebration lasts for more than one day.

This curriculum activity book on *Los Días de los Muertos* was initiated at the request of the Mexican Fine Arts Center Museum of Chicago and was inspired by a series of paintings on the holiday by the Mexican-American artist Hector Duarte, whose work was presented by the Center in a special exhibit to mark the 1987 celebration of *Los Días de los Muertos*. Each year since then the Center has conducted a special holiday exhibit on *Los Días de lost Muertos*, inviting local, national and Mexican community people and artists to build altars and exhibits.

FORMAT OF THIS BOOK

This book is divided into a series of topics related to *Los Días de los Muertos*. It begins with a general introduction to the festival followed by sections of explanations and activities intended to engage the reader/learner in various aspects of this holiday,

Each section begins with a brief reading that should provide adequate information to complete the activity or exercise which follows. Most activities are complete in themselves and can be used independently of the others. The *Calaveras* section, however, is best understood if used in the order presented here.

HOW TO USE THIS BOOK

This book can be used equally well by students working individually or in a group led by the teacher. The introduction, for example, provides background information which could be used as a guide for the teacher or which could be read by older students to amplify their understanding of the historical context of this festival. The same holds true for the background readings included at the beginning of each section.

BEST COPY AVAILABLE

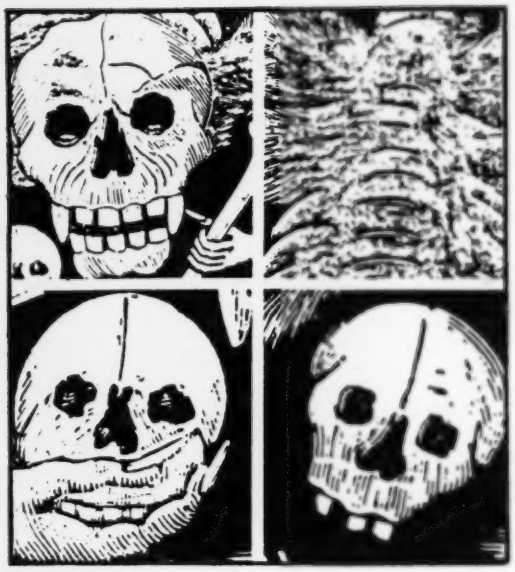
ACKNOWLEDGMENTS

The writers of this book are grateful to a number of individuals who assisted us in its initiation and completion: Helen Valdez, President of the Mexican Fine Arts Center Museum, encouraged us to undertake the project, and Antonio García, William Goldman and Carlos Tortolero, board members of the Center, provided us with research material.

The main resource used in the writing of this book was *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead* by Robert V. Childs and Patricia B. Altman (Los Angeles: University of California, 1982). The writers would also like to acknowledge the original source material contained in two separate activities in this book: "A Family Outing on *El Día de los Muertos*" was adapted from *The People's Guide to Mexico* by Carl Franz (Sante Fe, New Mexico: John Muir Publications, 1979), and recipes for *"Pan Dulce"* and *"Pan de Muertos"* were adapted from the *Sunset Magazine Cookbook* (Menlo Park, California: Lane Publishing Co., 1970) to meet the needs of an average classroom setting.

The primary graphics in this book are from the work of the Mexican graphic artist José Guadalupe Posada. The writers relied on Antonio Rodriguez's extraordinary work on the artist, *Posada: El artista que retrató a una época* (México: Editorial Domes, 1977), for the particular pieces used throughout the publication. Roberto Berdecio's and Stanley Applebaum's work, *Posada's Popular Mexican Prints* (New York: Dover Publications, 1972), was extremely helpful in providing background information on Posada and ideas for the format of this book. The *"Pan de Muertos"* drawing is from Frances Toor's book, *A Treasury of Mexican Folkways* (New York: Crown Publishers, 1952), and the sketch of Posada is by Sarah Lane.

BEST COPY AVAILABLE



LOS DIAS DE LOS MUERTOS: AN INTRODUCTION

Each year, starting on the evening of October 31 and continuing throughout the day of November 2, the people of Mexico celebrate *El Día de los Muertos* (Day of the Dead). Although this holiday is celebrated in many countries, it is most frequently thought of as a Mexican celebration.

The practices of the Day of the Dead have their roots in the beliefs and customs of the early civilizations of Mexico. Ancient peoples' ideas about life after death and their rituals commemorating the dead were integrated into the feasts of All Saints' and All Souls' Days introduced in the "New World" by the Spanish conquistadors.

It might seem that a holiday that recognizes the dead would be solemn and refined. On the contrary, the way in which *Los Días de los Muertos* are celebrated is a combination of the festivities of the Fourth of July and Halloween. During the days leading up to the holiday bakeries are hard at work creating special breads and buns in the forms of animals and people. Candies are made in the shapes of skulls and decorated with bright icing. Skeletons appear in countless forms: puppets, papier-mâché masks and cardboard cadavers that pop out of coffins when a string is pulled.

Writers set up booths and create satirical verses called *calaveras* about famous, infamous and even not so famous people. It seems that no one is spared the cutting lines of the *calaveras*; neither politicians, nor police, nor even priests are exempt.

Los Días del los Muertos are special family days. On these days family members who have died are believed to return to their homes and grave sites. The family builds makeshift altars at the ancestors' home and/or graves on which they place special gifts of food, drink, or flowers. Often families who have suffered the loss of a young child will set off firecrackers to alert the young girl or boy to the location of the family home. A new toy is sure to be bought and the child's favorite food prepared.

The adult souls are honored starting on the evening of October 31. People travel from home to home singing songs celebrating the dead. At each home after the songs are offered, a portion of the food which was prepared for the deceased family members is shared with the singers. The following day the entire family travels to the cemetery bringing with them food, gifts and *zempasuchitl*, which are similar to marigolds, to decorate the grave site. Outside the cemetery vendors sell candles, incense, candies and drinks. Inside priests move from grave to grave bestowing blessings on the "souls of the dearly departed."

BEST COPY AVAILABLE

EARLY CELEBRATIONS OF THE DEAD

> The opposition between life and death was not so absolute to the ancient Mexicans as it is to us. Life extended into death, and vice versa. Death was not the natural end of life but one phase of an infinite cycle. Life, death and resurrection were stages of a cosmic process which repeated itself continuously. Life had no higher function than to flow into death; its opposite and complement; and death, in turn, was not an end in itself: man fed the unsatiable hunger of life with his death.
>
> Octavio Paz, *Labyrinth of Solitude*, p. 54

When the Spanish arrived in the New World in the sixteenth century they brought with them not only a hunger for silver and gold but also a long-established Catholic tradition. Out of the many Catholic practices introduced to Mexico by the Spanish conquistadors and missionaries, the observance of All Saints' and All Souls' Days was one of the most readily accepted and understood. Many other practices (such as the sacraments, the celebration of mass, and prayer to the Virgin Mary and the saints) had no counterparts in Mexican customs or beliefs.

Two sixteenth century Spanish missionaries, Diego Durán and Bernardino de Sahagún, wrote extensively about the religious practices that existed in Mexico when the Spanish arrived. From their writings we know that the Mexican Indians like the Spanish Catholics did believe in a life after death. Nonetheless, the afterlife they imagined was much different than that described in Catholic teachings.

The Mexican Indians believed that when a person died, he or she began a journey to the afterlife. Food and drink, which would be needed for the trip, were provided to the deceased by their survivors. Small trinkets were also supplied. Such valuables could be used for bribes when the journey became dangerous. The journey would end in the particular afterworld to which the individual had been summoned. For example, babies who died were believed to be summoned to *Chichihuacuauhoc*, or "the wet-nurse-tree-place," where they would be nourished by trees that "sweated" milk.

The Mexican Zapotec Indians and the ancient Greeks had similar beliefs about what happened to people immediately upon their death. They did not agree about what happened when a person arrived in the afterlife, but their beliefs about the actual journeys which the deceased had to take were almost identical. Edith Hamilton describes the ancient Greek underworld:

> The path down to it leads to where Acheron, the river of woe, pours into Cocytus, the river of lamentation. An aged boatman named Charon ferries the souls of the dead across the water to the farther bank, where stands the adamantine gate to Tartarus....Charon will receive into his boat only the souls of those upon whose lips the passage money was placed when they died and who were duly buried.
>
> On guard before the gate sits CERBERUS, the three-headed, dragon-tailed dog, who permits all spirits to enter, but none to return.
>
> Edith Hamilton, *Mythology*, p. 39

BEST COPY AVAILABLE

DEATH IN TWO WORLDS

DIRECTIONS: Consider the following description of the afterlife as conceptualized by the Mexican Zapotec Indians. Then reread the paragraph from Edith Hamilton's *Mythology*. When you are finished, complete the chart that follows.

To aid the soul's journey to the afterworld, a small bag of offerings is placed with the corpse at the funeral, consisting of a small gourd of holy water, a number of tortillas, and two broken up cacao beans. The water and tortillas are sustenance for the soul and the cacao beans are used to bribe spirits encountered on the journey. In pre-Hispanic Mesoamerica, the cacao beans from which chocolate is made were widely used as currency....The Zapotec concept of this journey to the afterlife is, of course, the survival of an ancient pagan belief. One of the hazards faced by the soul is the crossing of a river or some other body of water. To cross requires the help of a dog. When the soul reaches a river, it is said to meet two dogs, one black and one white. The white one is vain and fears the Indians will soil its coat, and hence refuses to assist. The black dog will carry the soul, but only if in life the soul had not mistreated black dogs. As a result, black dogs tend to be treated relatively well by Zapotecs.

Robert V. Childs and Patricia B. Altman, *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead*, p. 20

Afterlife in Two Worlds		
	Greek Mythology	Mexican Mythology
Similarities		
Differences		

11 BEST COPY AVAILABLE

A FAMILY OUTING ON EL DIA DE LOS MUERTOS

The story that follows is about a Mexican family outing that frequently occurs on *El Día de los Muertos*. It is a special gathering of the entire family during which the living join in celebration with those family members who have died. This particular celebration takes place in a cemetery.

As you read through the story you will find seventeen words and phrases in Spanish which are underlined. Try to figure out the meaning of each one from the context of the story. Following the story you will find an exercise in which you will match Spanish terms with their definitions.

Can you imagine holding a **(1) fiesta** in the graveyard? On November 2, **(2) El Día de Difuntos,** children romp around the tombs and crucifixes, munching **(3) calaveras pequeñitas** as their parents eat **(4) tamales dulces** and **(5) pan de los muertos** while recalling fond memories of the **(6) difuntos**.

A few older children have set up a game on top of their grandmother's **(7) cripta**. With tiny dice and nuts for markers, they play **(8) oca** or one of the other traditional Day of the Dead games.

The youngest child who is about four years old arranges miniature wooden and cardboard furniture, setting the little table with pea-sized pottery dishes. These miniatures have come from the family altar where yesterday, **(9) El Dia de Todos Los Santos, (10) los angelitos** descended to play and "eat" the treats set out for them.

A few graves away there stands a **(11) catafalque** decorated with bright orange and yellow **(12) zenpasuchitl.** Alongside these can be found plates of *tamales*, special breads, and **(13) pavo mole**. All of these **(14) ofrendas** were prepared to cheer the souls of older family *difuntos* who must do without such feasts for the remainder of the year. As people celebrate, they sing **(15) alabanzas** around the graves of their dead.

An uncle leans against a tombstone, engrossed in a newspaper. He suddenly laughs out loud, calling to others to listen as he reads out a bawdy satirical poem that humorously criticizes the local mayor. These poems are **(16) calaveras** and anyone in the public eye is fair game for these attacks. Comic skeletal figures accompany the *calaveras*, portraying the **(17) políticos** as having squandered municipal funds from the lottery.

Adapted from *The People's Guide to Mexico* by Carl Franz, p. 463.

BEST COPY AVAILABLE

GLOSSARY FOR EL DIA DE LOS MUERTOS

DIRECTIONS: Below are seventeen definitions for the words and phrases highlighted in the story above. Below these definitions are numbered spaces on which to write the highlighted words from the story. Write each of the seventeen words or phrases in the order they appear in the story. Then match each one with its correct definition by writing the corresponding letter in the space after the word or phrase. The first one is done as a sample. Use the context of the story to determine your answers.

a. Songs of praise for the dead

b. An underground vault.

c. A sweet food made of rolled up tortillas, meat and cheese.

d. Young children who have died and who are remembered on the feast of All Saints Day, November 1.

e. Persons who are dead.

f. A game called "goose" played by children.

g. Bread shaped in the forms of skulls or animals.

h. The day to celebrate the souls of the saints and young children.

i. Small skeleton cookies made of sugar.

j. The day (usually November 2) to commemorate the souls of adults who have died.

k. A type of marigold that is the traditional flower of the dead.

l. A wooden stand built to support the coffin before burial; usually surrounded by flowers and candles.

m. A celebration or a party.

n. Altars of food offerings prepared for the dead.

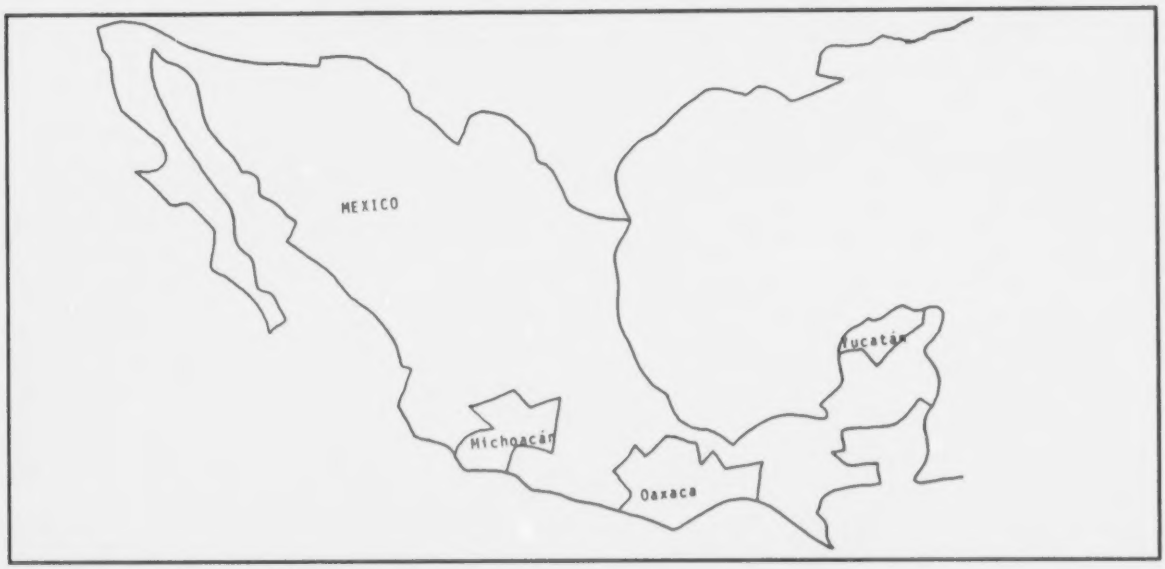
o. Verses printed on broadsides that make fun of well-known people in the community such as politicians.

p. Turkey that is prepared in a sauce that has a small amount of chocolate in it.

q. Politicians

1. *fiesta* _____ *m*
2. _____ ____
3. _____ ____
4. _____ ____
5. _____ ____
6. _____ ____
7. _____ ____
8. _____ ____
9. _____ ____
10. _____ ____
11. _____ ____
12. _____ ____
13. _____ ____
14. _____ ____
15. _____ ____
16. _____ ____
17. _____ ____

BEST COPY AVAILABLE



REGIONAL CELEBRATIONS

Although *El Día de los Muertos* is celebrated throughout Mexico and many of its traditions are shared among the different regions of Mexico, there are unique celebrations that exist in every region. For example, the Mexican states of Michoacán, Oaxaca, and Yucatán all feature celebrations that involve processions to the cemetery where the living make *ofrendas* (offerings) of food to the souls of the departed on the night of the first of November. Only in Oaxaca, however, do people believe that all the souls reside in Mitla (an ancient Mixtec and Zapotec site). Only in Oaxaca, then , do priests walk up and down the streets after the ceremonies reciting chants to make sure the souls have returned to Mitla.

In Yucatán - but not in Oaxaca and Michoacán - after the *ofrendas* have been made, the graves of those who have been dead for three years are dug up. The bodies are boxed, blessed, and placed in a special building in the cemetery. In Michoacán only women are involved in the cemetery procession and *ofrendas*. The women sit on the graves in the cemeteries all night waiting for dawn when they will present the food to the departed souls.

There are a variety of reasons why observances of a common celebration might differ to such an extent among different regions. There may be geographic reasons, such as in the case of the Yucatán celebration. Because the topsoil in the Yucatán is so shallow, there is not enough space in the cemeteries for the bodies to rest in graves for very long.

There may be other reasons for regional differences. In some cases, for example, beliefs about the roles of men and women may have varied among different communities. In other cases, errors in communication may have led to changes in practices. In still other cases, peoples' differing experiences may have resulted in new perceptions of the world.

Consider your own neighborhood as an example. Think of a holiday that is celebrated where you live (such as Christmas, Hannukah, Thanksgiving, or Independence Day). How is it celebrated? What do people do? What do they think about? How do they feel?

Now think about the way that same holiday is celebrated elsewhere. Do any differences exist between the way people celebrate it where you live and the way they do in another country, a nearby city, or even another part of town?

Robert V. Childs and Patricia B. Altman, *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead* , pp. 18-43, 48-51.

CELEBRATING THE SAME EVENT IN DIFFERENT WAYS

DIRECTIONS: Locate the three geographic areas of Mexico just discussed: Michoacán, Oaxaca and Yucatán. You can see from the background material presented here that *El Día de los Muertos* is celebrated differently in each of these Mexican states. In this exercise select a holiday that you know well, perhaps one that you have celebrated not only within your family, but also with another group of people or even in a location other than your home. Describe the celebration you have chosen below. Explain how it is celebrated where you live and how it is celebrated differently somewhere else. When you finish, try to figure out why these differences exist. The questions below should help you with this activity.

1. Write the name of your holiday and tell why it is celebrated as a national or religious day.

2. State where you celebrate your holiday (country? region?) and then give another place where this celebration is observed. How far is it from your home? Is it in another state? Another country?

3. Describe how <u>you</u> celebrate the holiday.

4. Describe how people in the other place (see #2) celebrate the same holiday.

5. Note any differences in customs. Write possible reasons which could account for these differences. (For example, geographic differences, ethnic differences, religious differences, etc.).

EL ESQUELETO QUE CANTA
THE SINGING SKELETON

The sight of a singing, swinging skeleton is a familiar decorative figure during *Los Días de los Muertos*. In fact, skeletons engaged in all types of daily activity such as performing the duties of a police officer, playing in a band, riding a bicycle or driving a bus are common. Though each skeleton has his or her own personality there is one thing that is recognizable in all of them - a distinct grin. These "grins" show the human, ironical nature of the skeleton. Perhaps the skeletons are amused that it is the living who really suffer, struggling to stay alive. *Los Días de los Muertos* remind the living that death is a prelude to resurrection. In this way death, portrayed by the skeleton, is seen also as the beginning of life.

The famous Mexican engraver, José Guadalupe Posada, whose work included skeleton portraits of many famous individuals, summed up his thoughts on the subject of death in this way:

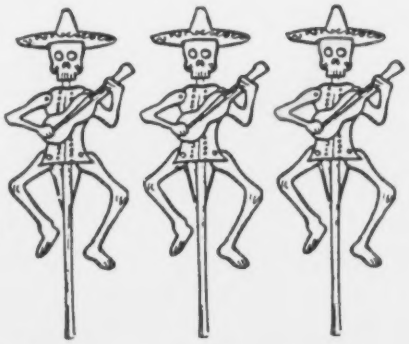
Death has become a carouser who fights,...cries and dances.

A friendly death, a death which becomes a thing of articulated cardboard to be moved by pulling a string.

Death as a sugar candy skull, a death to feed the sweet tooth of children.

A revealing death which takes part in dances and visits the cemetery to eat *mole* and drink *pulque* among the graves.

BEST COPY AVAILABLE



CONSTRUCTING EL ESQUELETO

MATERIALS NEEDED

1) Tag board, poster board, or paper in the size of the skeleton you wish to make.
2) Pencils, pens, colored markers.
3) Scissors.
4) Needle and thread.
5) Three bamboo or balloon sticks each measuring twice the length of the main body of the skeleton (from the head to the end of the torso).
6) Glue.

DIRECTIONS: The skeleton illustrated here is based on the work of Posada. Using either Posada's skeleton or one of your own creation, construct a skeleton puppet by following the instructions below.

1. Decide on the size of the skeleton that you will be making.
2. Make a rough sketch of the skeleton on a scratch sheet of paper. The skeleton, when completed, will be in nine pieces (a main body with a head, an upper and a lower section for each arm, and an upper and lower section for each leg). Don't forget to add accessories to the skeleton (a hat, a dress, jewelry, a guitar, etc.).
3. Transfer the sketch to good paper by drawing each of the parts separately. Be sure to choose paper that is large enough. Draw the torso and head first to get an idea of how large the arm and leg parts should be. Be sure to include all the accessories.
4. Color the skeleton parts.
5. Cut out the skeleton.
6. Using a needle and thread, join the arms and legs to the main body of the skeleton. Arms should be attached at the shoulder and the elbows; legs at the hips and knees. Attach by making a double knot at the end of the thread. After the needle and thread are drawn through to the front surface of the skeleton, cut the thread and tie a knot on the other side of the skeleton. Repeat this process for both arms, the two elbow joints, and the two hip and knee joints.
7. Take one bamboo stick, center it on the back side of the skeleton and glue it to the torso. Glue bamboo sticks in a similar fashion to each arm (below the elbow) of the skeleton.

MASCARAS DE LOS MUERTOS

> While we are alive, we cannot escape from masks or names. We are inseparable from our fictions - our features. We are condemned to invent a mask for ourselves and afterward to discover that the mask is our true face.
>
> Octavio Paz, *Posada*, 1970

Masks hide faces. It is commonly believed that wearing a mask enables the wearer to express a "new" personality without jeopardizing his or her "true face." However, as the famous Mexican writer Octavio Paz cautions, we can think of even our own "true faces"as masks.

Pretending to be someone other than who we are may be more common in our everyday experience than we think. Even though we may not dress up in masks more often than once a year on Halloween, we should be able to understand very well what it means to cover up or hide ourselves.

People from many different cultures have made and used masks to express many different emotions, to act out wishes, and to make possible that which seems impossible. Mask making is an ancient art in Mexico. In Mexico the mask was a means to compete with and challenge nature and to show that an individual had the strength to survive no matter what disasters (storms, floods, droughts, or earthquakes) the gods decided to heap on the helpless humans.

When the Spanish laid claim to Mexico's soil the lives of the Mexican Indians were completely disrupted. Those Indians engaged in mask wearing to transport them beyond the hardships to which they were subjected by the Spanish invasion. In a sense, by wearing the masks they could cover their very souls and so be transformed into someone else in a different, more positive situation.

The skull mask represented the Indians' belief that death was just part of the cycle of life. After the Spanish arrived and introduced the Indians to Catholicism, the skull took on the added meanings associated with the Catholic feast of All Souls' Day. The skull mask was and is occasionally worn with an accompanying full skeleton suit of clothing. It is <u>always</u> worn in the spirit of possibilities and of the unknown.

BEST COPY AVAILABLE

MAKING THE MASCARAS

DIRECTIONS: Use the following recipes and instructions to construct your own skull mask. Refer to pictures throughout this book for ideas.

Making the Paste

Materials needed: 1 box of clear gelatin, 3 oz. white glue and 2 oz. water.

Instructions: Mix ingredients in a large container and stir until mixture is smooth.

Making the Mask

Materials needed: Papier-maĉhé paste (see above), newspaper or paper towels (or any absorbent paper, scissors or a paper cutter, balloons, sandpaper, paint (tempera, enamel, oil paint, etc.), brush, and clear plastic spray, shellac or varnish for protective finish if tempera paint is used.

Instructions:

1. Cut paper into strips approximately 1/2 inch wide.
2. Inflate balloon to desired size and tie closed.
3. Place strip of paper in paste until saturated. Remove the strip from the bowl and wipe the excess glue by pulling the strip between two fingers.
4. Apply this saturated strip directly to the balloon.
5. Continue until balloon is completely covered with strips. The strength of the balloon will be greater if the strips are applied in different directions. Make sure wrinkles and bubbles are removed from each strip. When you are done there should be at least 6 layers of strips on the balloon.
6. Allow papier-maĉhé to dry thoroughly.
7. Cut the balloon in half vertically. Now you have the beginnings of two separate masks.
8. If you are making a skull mask, consult the pictures in this book for ideas. You might want to build up the forehead, cheekbones, and chin to give the skull a sunken look. Also, you could cut openings for eyes, a nose, and/or a mouth. Experiment to achieve the desired effect.
9. Sandpaper the mask before you paint it..
10. Paint the mask any way you wish. If you're making a skull mask, you might decide to use black paint around the eyes, nose, and mouth.

the shapes of animals and humans and are decorated with colorful icing. The illustration in this section of a bread man and woman attests to the care and patience that bakers give to their holiday creations.

FOOD OF THE DEAD

> Last Sunday was the festival of All Saints, on the evening of which day we walked out under the portals...to look at the illumination and at the numerous booths filled with sugar skulls... temptingly ranged in grinning rows, to the great edification of the children. In general there are crowds of well-dressed people on the occasion of this fete, but the evening was cold and disagreeable and, though there were a number of ladies, they were enveloped in shawls, and dispersed early. The old women at their booths, with their cracked voices, kept up the constant cry of "skulls, niñas, skulls!" - but there were also animals done in sugar, of every species, enough to form specimens for a Noah's ark.
>
> Fanny Calderón de la Barca, *Life in Mexico*, 1841.

Even though it is over a hundred years since the wife of Spain's first envoy to independent Mexico described the selling of sugar skulls on the Day of the Dead, the practice continues to this day. Sugar skulls, sweet buns, and special *pan de muertos* (bread of the dead) are all made specially for *Los Días de los Muertos*. Breads are made in

BAKING THE BREAD

Below are two recipes that can be used to make *pan dulce* (sweet buns) and *pan de muertos*. The sweet buns can be made into any shape the baker desires and can be topped with either butter or chocolate coatings similar to a streusel topping.

PAN DULCE

Ingredients for *Pan Dulce*
(Makes 28 buns)

2	cups milk
12 T	butter (margarine)
2	packages active dry yeast
2 t	salt
2/3	cup sugar
10	cups all-purpose flour (unsifted)
4	eggs
2	eggs beaten with 4 T milk

BEST COPY AVAILABLE

Ingredients for Streusel Topping

1 cup sugar
2/3 cup all-purpose flour
7 T butter or margarine
4 egg yolks
4 T ground chocolate (for topping)

Directions for *Pan Dulce*

1. Cut butter into squares.
2. Heat the milk and butter in a pan until it reaches between 120 and 130 degrees on a candy thermometer.
3. In a large bowl combine the yeast, salt, sugar, and 2 cups of flour.
4. Pour in the milk-butter mixture and beat for 2 minutes with an electric mixer on medium speed.
5. Add eggs and one more cup of flour.
6. Beat with mixture for 2 more minutes.
7. Gradually beat in almost all of the remaining flour until a stiff dough is formed. Use a spoon or a mixer on slow speed when dough gets stiff.
8. Turn dough out on a floured board and knead until smooth and elastic (about 5 minutes).
9. Turn dough over in a greased bowl, cover and let rise in a warm place until doubled (about 1 1/2 hours).
10. Prepare both plain and chocolate egg streusel.
11. Punch down dough and turn onto a floured board. Divide into 28 equal pieces and shape each into a smooth ball.
12. Make 14 of the dough balls into shell shapes by patting into 3-inch rounds. Top with 1/2 cup streusel rolled to a smooth layer, slashed, or piled in lumps.
13. Make 14 horn shapes by rolling each remaining ball to a 4 by 8-inch oval. Top with 6 tablespoons streusel. Roll from one end; stop halfway and fold in sides; then finish rolling and curl the ends.
14. To make corn ear shapes instead of horns, roll dough to a 4 by 8-inch oval. Top with 6 tablespoons streusel, then roll up from one end to the other, pulling ends out as you go. Cut slashes on top.
15. Place buns about 2 inches apart on greased baking sheets, placing streusel-topped buns on one sheet and the filled, plain-topped buns on another; lightly cover only the plain buns. Place buns in a warm place and let rise to almost double (about 45 minutes). Brush plain-topped buns with egg-milk mixture.
16. Bake buns in a 375 degree oven until tops are lightly browned (about 17 to 20 minutes). Serve warm; or cool on racks and wrap. To reheat, place uncovered in a 350 degree oven for about 12 minutes. Makes 28 buns.

Directions for Plain Egg Streusel

In a bowl, mix 1 cup sugar with 1/3 cup all purpose flour, unsifted. Cut in 1 tablespoon butter or margarine with a pastry blender, or by rubbing mixture between your fingers until fine crumbs form. With a fork, stir in 4 egg yolks until well blended. Lightly pack streusel in cup or spoon when measuring amount for buns.

Directions for Chocolate Egg Streusel

Prepare same as for plain egg streusel except add 4 tablespoons ground chocolate to sugar and flour.

Pan de Muertos

Ingredients for *Pan de Muertos*

1 cup milk
1 cup butter or margarine, cut in small pieces
1 cup sugar
2 t salt
4 packages active dry yeast
1 cup warm water (about 110 degrees)
8 eggs
12 cups all-purpose flour, unsifted
1 t ground cinnamon
8 t sugar
Butter or margarine

Directions for *Pan de Muertos*

1. Bring milk to scalding; remove from heat and stir in butter, the 1/4 cup sugar, and salt. Let cool.
2. In a mixing bowl, combine yeast and water; let stand about five minutes; then add milk mixture. Separate 4 eggs. Add 4 yolks to yeast mixture (reserve whites). Add remaining eggs and gradually blend in flour.
3. Place dough on a well floured board and knead until smooth and velvety (about 5 minutes). Place in two large bowls, cover, and let rise in a warm place until double (about 1 1/2 hours).
4. Knead again on a floured board to expel air bubbles. Cut off a 1/3 cup-size piece of dough; set aside. Divide remaining dough in 12 equal parts. Shape each into a rope about 12 inches long.
5. Braid 3 ropes together, pressing ends to hold securely; place on a greased baking sheet and join ends firmly to make a wreath. Divide reserved dough into 8 parts; shape each portion into a "bone." Cross bones and place across entire top of each of the 4 wreaths.
6. Cover lightly and let rise in warm place for about 30 minutes or until puffy looking.
7. Brush gently with reserved egg white (slightly beaten). Mix cinnamon and the 8 teaspoons sugar, sprinkle onto loaf, avoiding the bones.
8. Bake in a 350 degree oven for about 35 minutes or until richly browned. Cut in wedges and serve warm with butter. Makes 4 loaves.

Recipes adapted from *Sunset Mexican Cookbook* , pp. 79-80.

BEST COPY AVAILABLE

CALAVERAS

INTRODUCTION

In Spanish *calavera* means "skull," but each year in Mexico around the time of the Day of the Dead *calavera* takes on a different meaning. At this time *calaveras* refers to imaginary obituaries (obituaries are short notices in newspapers announcing deaths of people known by the readers) which appear on newspaper broadsides all over Mexico. These poetic obituaries humorously criticize well-known individuals who are very much alive.

No one is certain where the custom of writing *calaveras* originated, but the *calavera* resembles the *pasquín* of Spain. The *pasquín* was an anonymous written attack posted publicly. Hernán Cortés may be responsible for introducing the *pasquín* to Central America. Cortés once composed a *pasquín* to respond to some insulting graffiti which had been written about him.[1]

In 1847 Mexico's first illustrated newspaper appeared under the name of *El Calavera*. Because of the approach of the newspaper, which was highly critical of the existing government, its editors were arrested within a short time and the paper closed.[2]

Calaveras became especially popular in the late 19th century and early 20th century. The Mexican revolution inspired the writing of many *calaveras* criticizing the revolutionaries under Francisco Madero as well as the deposed government of Porfirio Díaz. In 1910, a *calavera* which was highly critical of Díaz and his cabinet (and governments in general) appeared on a broadside:

Es la vida pasajera
Y todas pelan el diente,
Aqui está la calavera,
Del que ha sido presidente.
También la de Don Ramón
Y todas sus subalternos
Son como buenos Gobiernos
Calaveras del montón.

Life is short
And everyone makes the most of it,
Here is the *calavera,*
Of the one who was president.
Also the one of Don Ramón
And all his subordinates
They're like good government.
Calaveras in a heap.[3]

[1] Robert V. Childs and Patricia B. Altman, *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead*, p. 52.
[2] Ibid, p. 54.
[3] Anonymous *calavera* in *"Calaveras del montón,"* Número 1, as it appears in *Posada: El artista que retrató a una época*, p. 199.

BEST COPY AVAILABLE

CALAVERAS IN A COMMON GRAVE

DIRECTIONS: Throughout this section there will be reading materials followed by questions or an activity. Read and discuss the questions with others or write out your responses to the questions in order to clarify your ideas. You may wish to keep a *calavera* journal or diary with analyses of the *calaveras* poems and you might wish to write your own *calaveras* there as well.

Calaveras are usually considered "popular" literature, that is, literature which is easily understood and appreciated by the majority of people and which deals with topics of tangible, immediate concern. Because of their popular nature, *calaveras* are a very effective, far-reaching means of bringing about moral and political reform. Moreover, they provide a useful reflection of the feelings of ordinary people at the time they are written.

Kind Katharine

In the North American colonies of the 18th century, the writings of individuals like Benjamin Franklin served a purpose similar to that of the *calavera*. Under the assumed name of Poor Richard, Franklin made pointed commentary in his *Almanack* about the society around him.

Franklin also used writing to make clear his opinions about women. What follows is a piece from *Poor Richard's Almanack* just as it appeared at the time (1730's - 1780's). Read it very carefully and then try to translate it into modern English in the space provided beside the poem. As you read, try to determine Franklin's attitude towards women. (In several places you will find it helpful to substitute the letter "s" for the letter "f.")

Kind Katharine to her husband kifs'd thefe words,
'Mine own fweet *Will*, how dearly I love thee!
If true (quoth Will) the World no fuch affords.
And that its true I durft his warrant be;
For ne'er heard I of Woman good or ill,
But always loved beft, her own fweet Will. [1]

[1] As it appears in Walter Blair's and Hamlin Hill's, *America's Humor*, p. 65.

QUESTIONS FOR REFLECTION

1. What two meanings does the word "Will" have in this poem?
2. What does Will think Katharine means when she says, "Mine own fweet *Will*, how dearly I love thee!"?
3. What does Will think about women in general? Is this what Benjamin Franklin thinks as well? Why or why not? Do you find it insulting?

Marcialita

Read the following Mexican *calavera*. It has been translated into English for you.

Marcialita la casera	Marcialita the housekeeper
Gastaba tanta flojera,	Expended so much lack of energy,
Que por no ocuparse en nada	That by not doing anything
Se convirtió en calavera.[1]	She turned into a *calavera.*

[1] Antonio Rodriguez, *Posada: El artista que retrató a una época*, p. 177.

QUESTIONS FOR REFLECTION

1. What is the meaning of *calavera* in this poem?
2. What is the author saying about Marcialita?
3. How do you feel about Marcialita? Do you think the author of the poem feels this way about all women? Why or why not? Do you find this poem insulting?

BEST COPY AVAILABLE

CALAVERAS AND SATIRE

Calaveras are a form of satire. A North American writer, M.H. Abrams, defines satire as:

> The literary act of diminishing a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, or scorn. [1]

Does this definition fit what you already know about *calaveras*? Think about Marcialita. Did that *calavera* make you think of her with "amusement, contempt, or scorn"? Was it the intention of the author of that *calavera* to make Marcialita look "ridiculous"?

Simply criticizing something or someone is <u>not</u> considered satire. Pretend that the author of the *calavera* about Marcialita wrote this instead:

> Marcialita the housekeeper was lazy
> and now she's just a skull.

What is the difference between the two versions? Look again at the definition of satire given by Abrams. According to that definition, would this new version be considered satire? Why or why not? What is needed in addition to criticism for a poem to be considered satire?

We know that satire must be humorous and must criticize the subject in some way. Nevertheless, saying "so-and-so looks like a flamingo" is not satire even though the speaker is criticizing so-and-so by making a humorous connection between so-and-so and a flamingo. Read what Abrams added to his definition of satire. As you read, think of at least two reasons why "so-and-so looks like a flamingo" is not satire.

> Satire has usually been justified by those who practice it as a corrective human vice and folly. As such, its claim has been to ridicule the failing rather than the individual, and to limit its ridicule to corrigible faults, excluding those for which a man is not responsible. [2]

CALAVERAS WE HAVE KNOWN

Satire is prevalent in North American and British literature. Jonathan Swift and Mark Twain are well-known satirists. You may already be familiar with some of their work. Swift's *Gulliver's Travels* is a thinly disguised satire of the government and religious leaders of his time. Mark Twain's *A Connecticut Yankee in King Arthur's Court* satirizes the nostalgia of his contemporaries for the England of King Arthur.

Many writers have used satire on occasion to make a point. The following poem is about Buffalo Bill, a man of many interests. He rode with the Pony Express, fought for the Union in the North American Civil War, and scouted for the cavalry. He claimed to have killed 4,280 buffaloes. In the late 1800's he became an actor and eventually created his Wild West Show, a rodeo extravaganza.

[1] M.H. Abrams, *A Glossary of Literary Terms*, p. 85.
[2] Ibid, p. 85.

Buffalo Bill

Directions: Read E.E. Cummings' poem about Buffalo Bill and then respond to the questions that follow.

Buffalo Bill's

defunct

who used to

ride a watersmooth-silver

stallion

and break onetwothreefour pigeonsjustlikethat

Jesus

he was a handsome man

and what i want to know is

how do you like your blueeyed boy

Mister Death. [1]

Note to the Reader: Cummings' use of the word "Jesus" in his Buffalo Bill poem may be perceived as offensive by some readers. However, it has not been omitted here since such omission would deter from the significance of the poem and would obviously change Cummings' specific intentions in including the word.

[1] E.E. Cummings, "Buffalo Bill" in *Exploring Life Through Literature*, p. 204.

BEST COPY AVAILABLE

QUESTIONS FOR REFLECTION

1. What details about Buffalo Bill's appearance does Cummings choose to include in his poem? List them.
2. What effect do these choices have? Do you think these details are important? How do they affect how you feel about Buffalo Bill?
3. What details about Buffalo Bill's abilities are included in the poem? According to the poem is Buffalo Bill remarkable? Why or why not?
4. Based on what you know about *calaveras*, in what ways do you think this poem resembles a *calavera*? How does it differ?
5. Is this a satirical poem? Why or why not?

A Tyrant

The following poem was written by the British writer W. H. Auden. He titled it "Epitaph on a Tyrant." An epitaph is an inscription on a tombstone that says something about the person buried there. Read the poem and answer the questions following it.

Perfection, of a kind, was what he was after,
And the poetry he invented was easy to understand;
He knew human folly like the back of his hand,
And was greatly interested in armies and fleets;
When he laughed, respectable senators burst with laughter,
And when he cried the little children died in the streets. [1]

[1] W.H. Auden, "Epitaph on a Tyrant" from *Exploring Life Through Literature*, p. 240.

QUESTIONS FOR REFLECTION

1. What do you think Auden means when he writes that when the tyrant cried, "the little children died in the streets"?
2. What words can you think of to describe this tyrant? (Include some of the words Auden uses if you wish but add your own.) Do you like or dislike him? Does Auden like or dislike him?
3. What kind of perfection was the tyrant looking for?
4. Is this satire? Why or why not?

CALAVERAS ON THE JOB

Many *calaveras* were written about the individuals in a given profession. Butchers, teachers, priests, housekeepers, artists, mail carriers, and shopkeepers were all satirized by writers of *calaveras*. The following *calavera* is about barbers.

Barbero del Barrio

Muchos prodigios hiciste
Con el pelo y con la barba,
Por eso no se te escarba
La losa en que sucumbiste:
Algunas cortadas diste
A la gente pasajera,
Mas ahora por tu tontera
Yaces dentro una mortaja,
Con tijeras y navaja
Para tuzar calaveras.[1]

Neighborhood Barber

You performed many miracles
With beards and hair,
So you don't care that
You're underground:
You gave some cuts
To people passing by,
And now for your stupidity
You're wrapped in a shroud,
With a razor and some scissors
To trim *calaveras*.

[1] Anonymous *calavera* in Antonio Rodriguez's *Posada: El artista que retrató a una época*, p. 202.

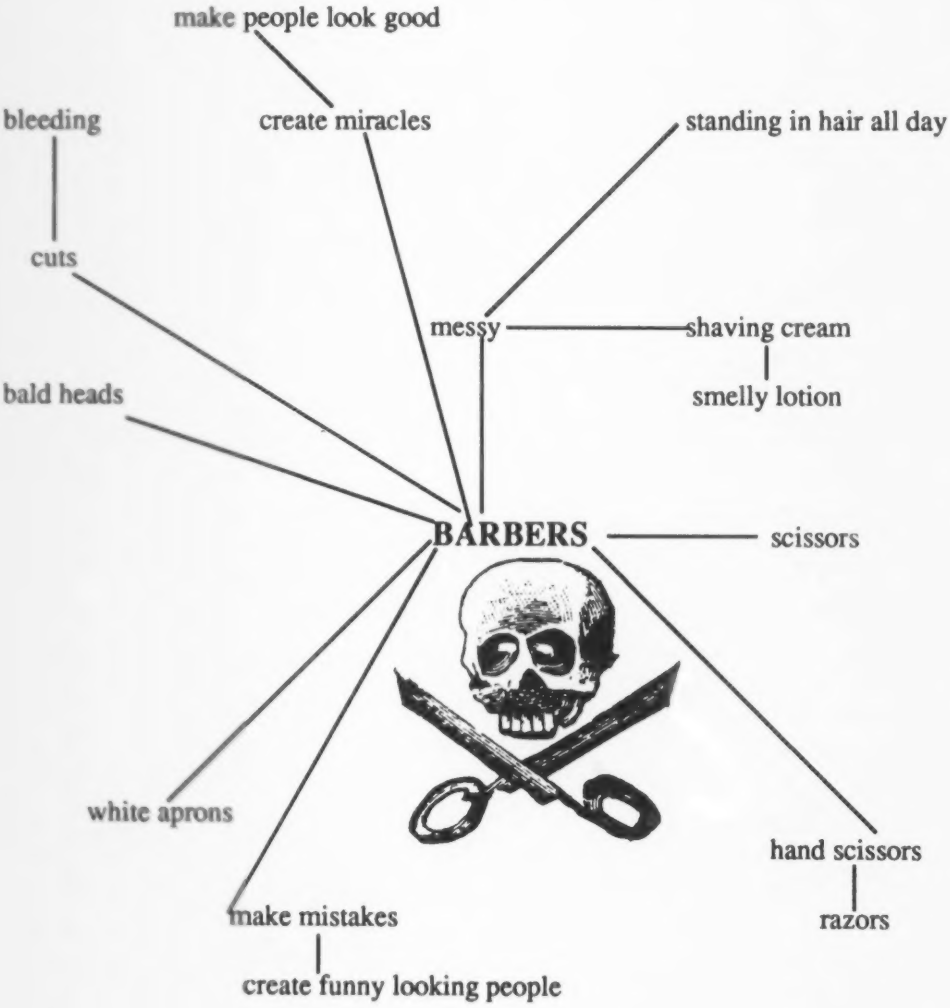
Writing a Calavera

DIRECTIONS: What professions interest you? Do you have any idea what kind of a profession you would like to pursue? Pick a profession for yourself. Then try to imagine what characteristics of that profession are amusing. If you were a *calavera* writer how could you make fun of the people in your chosen profession? Write down your ideas as you think about this. You might want to use the following questions to help you get started.

1. Chosen profession:
2. What do people in this profession do?
3. What are people in this profession like? Do they make a great deal of money? Are they respected? How do they feel about themselves? Why are they in this profession?
4. What could you criticize about this profession?
5. What is amusing about this profession and the people in it?

Expanding Your Ideas

If you are still having trouble with this exercise try writing the name of your profession on a piece of paper. Then write down anything that comes to your mind about the profession. Consider the following example that the author of the *calavera* about barbers might have used.



When you are ready and you feel like you've brought out all your thoughts on the topic, write a *calavera* making fun of your profession. To do this, simply choose the ideas that were most interesting and arrange them in some way that is pleasing to you and makes sense to you. Keep in mind that a *calavera* is a **mock** obituary and that it is satirical.

BEST COPY AVAILABLE

CALAVERAS AND IRONY

Re-read the *calavera* about the barber. Why is this *calavera* funny? Is it because the barber dies like everyone else or is there more to it than that?

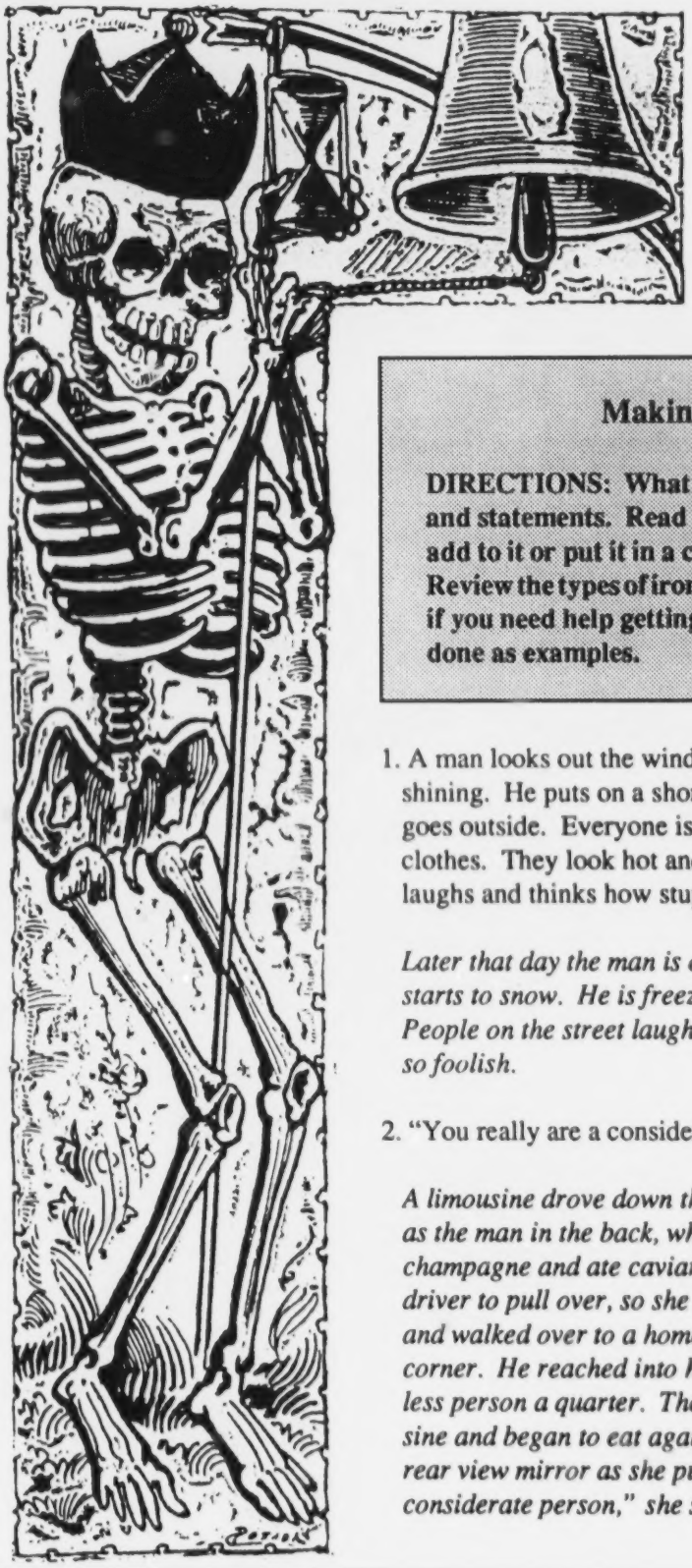
One of the reasons you might find the *calavera* funny is that it is **ironic**. Many *calaveras* include irony. Very simply, irony is the unexpected found in contradictions. Irony can take many forms. **Verbal irony** is the difference between what a person says and what he or she really means. For example, if a person says, "This day is turning out to be one of the top ten" on a day when every conceivable catastrophe has occurred, he or she is using irony and what he or she said is ironic. This form of irony is call **sarcasm**.

Another form of irony, which is what was used in the *calavera* about the barber, is **dramatic irony.** In this type of irony, what happens to an individual is the opposite of what she or he expected and/or of what the reader expected. For example, the barber is depicted as feeling pretty good about himself. He has even performed some minor miracles on people's hair. Now he's in the grave and he doesn't mind too much. He has his scissors and his razors and he's all ready to continue doing what he has always done. The problem is the only potential customers are other skeletons and skeletons don't have any hair. This is ironic because it is not what we or the barber anticipated.

There are other forms of irony. **Understatement** is quite common in satirical works. Understatement involves attributing less importance or having little reaction to something that deserves more. Abrams uses the example of Mark Twain to clarify the characteristics of this type of irony. Abrams writes that at one point in his life Twain commented, "The reports of my death are greatly exaggerated." Obviously if Twain was alive to make that comment he wasn't dead, and so to say that the rumor was just an exaggeration is an understatement and funny. It's a remark that we do not expect from someone who was mistakenly thought dead because it is too calm.

If you are interested in finding out more about irony, consult Abrams' book or another reference book on literary terms. Also, practice what you've learned by doing the following activity.

31 BEST COPY AVAILABLE



Making it Ironic

DIRECTIONS: What follows are six situations and statements. Read through each one and then add to it or put it in a context that makes it ironic. Review the types of irony described above for ideas if you need help getting started. The first two are done as examples.

1. A man looks out the window and sees that the sun is shining. He puts on a short sleeve shirt and shorts. He goes outside. Everyone is wearing coats and heavy clothes. They look hot and uncomfortable. The man laughs and thinks how stupid they are.

   Later that day the man is on his way home from work. It starts to snow. He is freezing cold. He starts to run. People on the street laugh as he runs by because he looks so foolish.

2. "You really are a considerate person," she said.

   A limousine drove down the street. The driver watched as the man in the back, who was a millionaire, drank champagne and ate caviar. Suddenly, the man asked the driver to pull over, so she did. The man got out of the car and walked over to a homeless person sitting on the corner. He reached into his pocket and threw the homeless person a quarter. Then he got back into the limousine and began to eat again. The driver looked in the rear view mirror as she pulled away. "You really are a considerate person," she said.

BEST COPY AVAILABLE

3."This really is a big place you have here," he said.

4.He had saved all his money for three years. Finally he was ready to go to the store and buy what he had always wanted.

5. It was going to be a great day. She had just picked up her car from the repair shop, her paycheck would be waiting for her when she got home, the bank was open late tonight, and she only had to work a half day today. Tomorrow, first thing in the morning, she was flying to California for a week on the beach. Nothing could go wrong.

6. "I do not talk about other people behind their backs. I think it's rude to make fun of people when they can't be there to defend themselves."

MAKING A POINT

DIRECTIONS: Read the following *calavera* and then try to figure out why it is ironic. Do you agree with this *calavera*? Why or why not?

El Pontífice romano,
Y todos los concejales,
Y el Jefe de la Nación
En la tumba son iguales.
Calaveras del montón. [1]

The Holy Roman Pope,
And all the council people,
And the leader of the Nation
In the tomb they're all equal.
Skeletons in a pile.

[1] Anonymous *calavera* in Antonio Rodriguez's *Posada: El artista que retrató a una época*, p. 26.

Center portion of Diego Rivera's mural *Sueño de una tarde dominical en la Alameda Central* (Dream of a Sunday Afternoon at Alameda Park). Posada is shown holding the arm of a skeleton. The skeleton holds the right hand of Rivera as a young boy.

BEST COPY AVAILABLE

Like those *calaveras* written to mock the living, Posada's work was political, critical, often satirical, and very much in tune with the feelings of the general population. He illustrated sensationalist "news," depicted scenes from everyday life in a surprising way, and portrayed the leaders and prominent figures of his time in unexpected ways. Throughout all of his work death is present. It either constitutes the subject of the work or grins invisibly in the background. Posada constantly reminded his contemporaries of their mortality and impending equality in the grave.

POSADA: ARTIST OF THE DEAD

The Mexican Day of the Dead celebration has inspired many artists. Skeletons and other references to death figure prominently in Mexican art. Perhaps the artist who is best known for his death imagery and portrayal of *calaveras* is José Guadalupe Posada (1852-1913). Posada's skeletons were so familiar to Mexicans of his time that the internationally famed Mexican artist Diego Rivera included Posada in the forefront of one of his works (shown on the previous page). Posada, arm-in-arm with a skeleton, stands besides Diego Rivera (as a boy), Frida Kahlo (an artist and Rivera's wife), and José Martí (a Cuban patriot).

Posada apprenticed with Trinidad Pedroza, a skilled lithographer and the political editor of a newspaper in Aguascalientes, Mexico. Eventually Posada moved to Mexico City during the presidency of Porfirio Díaz. It was in Mexico City that Posada would create the largest portion of his incredible volume of prints (15,000-20,000 in total). Many of these works were the illustrations he made for A. Vanegas Arroyo's publications and Day of the Dead *calaveras*.

EQUALITY IN THE GRAVE

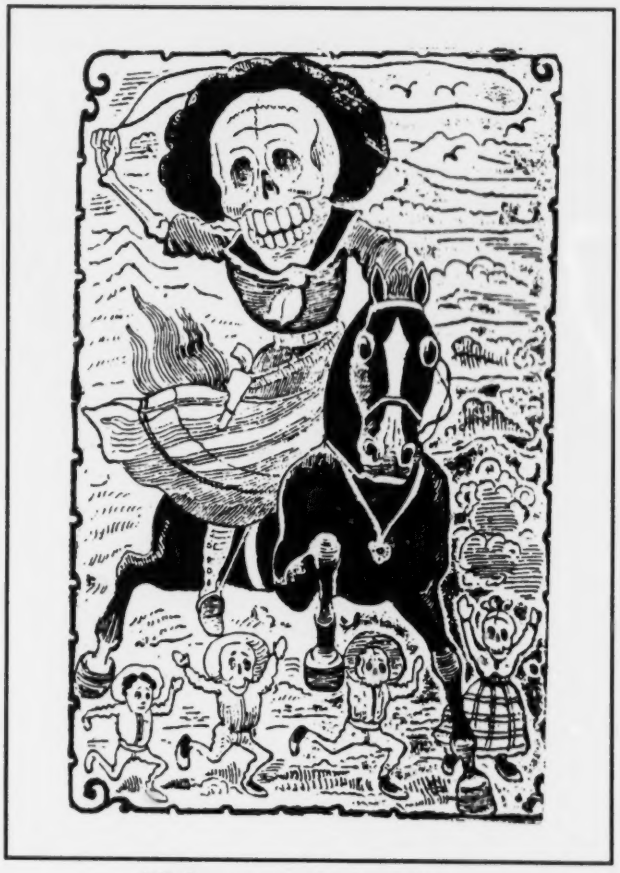
DIRECTIONS: On the following page are two of Posada's prints: "*La calavera catrina*" and "*Calavera revolucionaria.*" Examine the prints and then answer the questions that follow.

1. What does "*catrina*" mean? Try to guess from looking at the pictures and then look it up in a Spanish-English dictionary. What about "*revolucionaria*"?

2. Both of these prints depict women. How do you imagine that the lives of these women are different?

3. Despite their differences, Posada makes these women look very similar. How does he do this and **why**?

"La clavera catrina"



"Calavera revolucionaria"

BEST COPY AVAILABLE

IN POSADA'S SHOES

DIRECTIONS: On this page and the next are additional prints by Posada. There is a great deal happening in each one. Look them over carefully and then choose one that interests you the most. Try to imagine what is happening in the picture or what could happen and write about it. There is no correct way of interpreting the subject of the print. You can make it mean whatever you want it to mean.

You might consider some of the following suggestions for your writing:

1. Go into as much or as little detail as you wish. Write about the way the print makes you feel, about the way the figures in the print must feel, about what it looks like, or about what it makes you think.

2. Take the print a step further. What will happen next? Take it back a step. What just happened?

3. Change the print. What if it were different? What would happen then?

BEST COPY AVAILABLE

BEST COPY AVAILABLE

ANNOTATED BIBLIOGRAPHY

Berdecio, Roberto and Stanley Appelbaum, eds. *Posada's Popular Mexican Prints.* New York: Dover Publications, 1972.

This volume is essential for the avid fan of Posada or the individual interested in learning more about Posada's work. It contains 273 woodcuts by the artist accompanied by helpful notes from the editors and a brief biography of Posada.

Calderón de la Barca, Fanny. *Life in Mexico.* Garden City, New York: Doubleday and Company Anchor Books, 1970.

"The author of this book was the Scottish wife of Spain's first envoy to independent Mexico. A gifted writer and keen observer, she kept an intimate record of her life there and penned long letters to her family. She subsequently drew on this material to produce a fascinating account - but one heavily censored, for she felt it necessary to leave blank most personal names and to delete her more pungent comments and confidential observations. Her book was an instant success, and it has long been recognized as one of the great works of travel and social observation." [Publisher's note.]

The book was originally published in 1843.

Childs, Robert V. and Patricia B. Altman. *Vive tu Recuerdo: Living Traditions in the Mexican Days of the Dead.* Los Angeles: University of California, 1982.

This small volume offers the most diversified information available in English on *El Día de los Muertos*. It includes presentations on the historical significance of the holiday in Spain as well as in Mexico, but the bulk of the book is devoted to illustrating how the Day of the Dead is celebrated regionally in Mexico. A special portion is given to describing the observance of the feast in East Los Angeles, California.

Cordry, Donald. *Mexican Masks.* Austin: University of Texas Press, 1980.

"*Mexican Masks* includes a wealth of information about mask-making and mask use, describing materials and techniques, regional and ethnic variations in style, and shamanistic, symbolic, and social functions. The works of contemporary mask-makers are compared to those of earlier times, and survivals of Pre-Hispanic themes and symbols are noted and analyzed." [Publisher's note.]

Cordry's book is the most definitive work of its kind available in English. Descriptions are detailed and the text is clear and easy to read. This work is highly recommended as a resource book for secondary school libraries.

Gutierrez, Electra and Tonatiuh. *El Arte Popular de México.* Mexico City: Artes de México, Número 196, 1960.

Artes de México (Amores num. 262, México 12, D.F.) publishes books on Mexican culture and history. Bilingual editions in English/Spanish and French/Spanish are available. Each issue is usually amply illustrated with black and white photographs as well as with color photos.

BEST COPY AVAILABLE

Rodriguez, Antonio. *Posada: El artista que retrató a una época.* México: Editorial Domes, 1977.

Rodriguez attempts to shed light on some of the controversies surrounding several engravings once attributed to Posada. This book is most helpful, however, as a collection of Posada's work. Many of the unusual *calavera* illustrations the artist made are featured in this collection of 283 prints. The book is written in Spanish, English, and French.

Toor, Frances. *A Treasury of Mexican Folkways.* New York: Crown Publishers, 1952.

A Treasury of Mexican Folkways is part of a unique series of books dedicated to recording the customs, myths, folklore, traditions and beliefs of a people. Written in clear and concise language this book is a storehouse of Mexican culture.

GENERAL BIBLIOGRAPHY

Abrams, M.H. *A Glossary of Literary Terms.* New York: Holt, Rinehart, and Winston, 1961.

Blair, Walter and Hamlin Hill. *America's Humor.* Oxford: Oxford University Press, 1978.

Calderón de la Barca, Fanny. *Life in Mexico.* Garden City, New York: Doubleday and Company Anchor Books, 1970.

Childs, Robert V. and Patricia B. Altman. *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead.* Los Angeles: University of California, 1982.

Farrell, Edmund James et al, eds. *Exploring Life Through Literature.* Dallas: Scott Foresman and Co., 1973.

Franz, Carl. *The People's Guide to Mexico.* Santa Fe, New Mexico: John Muir Publications, 1979.

Hamilton, Edith. *Mythology.* New York: Little, Brown and Co., 1969.

Lane Publishing. *Sunset Mexican Cookbook.* Menlo Park, California: Lane Publishing Co., 1970.

Paz, Octavio. *Labyrinth of Solitude.* New York: Grove Press, Inc., 1985.

Rodriguez, Antonio. *Posada: El artista que retrató a una época.* México: Editorial Domes, 1977.

BEST COPY AVAILABLE

BEST COPY AVAILABLE